

Press release

LUZIA SIMONS | TENDENZ ENDLOS

Opening: September 08, 2023

Exhibition: September 08 – November 04, 2023

*Tendenz Endlos* is already the second solo exhibition by the artist Luzia Simons at Andreas Binder Gallery.

With the continuously developing series *Stockage*, Luzia Simons became a pioneer of the scanogram technique. The *Stockage* (Engl.: storage) works reveal that her large-format floral still lifes are not simply a homage to Baroque painting and the reception of the vanitas motif. Instead, behind the aesthetic surface of her works, caught between photography and painting, the artist deals with central questions of identity as a socio-cultural construction and a global awareness in the mirror of cultural differences.

Because of this interface between the obvious and the cultural code, between naked image and metaphor, Simons developed her recording technique from 1995 onwards: the scanogram. With the help of this technique, Simons scans flowers and plants directly. The peculiarity of this procedure is that the gaze on the motif - unlike in photography - does not require a central point of view. Instead, the act of reproducing the visible takes place in a direct manner. Once designed to digitalize documents, the scanner has neither a lens nor a focus. It only knows juxtaposition, where proximity causes everything in the foreground to be equally bright and detailed, and everything deeper is lost in darkness without perspective.

Objectively and unadorned, the scanner builds up an image of flowers pixel by pixel, revealing not only the ideal forms of blossoming beauty but also the defects, disturbances, and incipient inexorable decay. The iconography of the flower as an artistic position that combines photographic hyperrealism and metaphorical intention thus becomes, in Luzia Simons' work, a symbol for cultural migration, intercultural exchange, and the associated subtle change of aesthetic meaning in the mirror of a global economy.

In nature, plants communicate through information networks of underground mycelium. Alluding to such natural communication processes, the latest wall tapestry *Tendenz Endlos* (Tendency Endless), was embroidered with ornaments in the form of lines, dots, and signs. Over three years, numerous people networked with the artist have interrelated the given botanical motifs through ever-new cross-and-transverse interventions. This progress was abstracted into a movement that connects spaces and interspaces but also points beyond the wall tapestry - in a process that tends to be endless, with the tulip scanograms as the starting point. The project is also inspired by the idea of an "infinite natural history" (Paul Klee).

*Luzia Simons (born 1953 in Brazil) lives and works in Berlin. She graduated in Fine Arts at the Sorbonne University in Paris in 1986. National and international exhibitions since 1998 (selection): Über Wasser und Pflanzen / About Water and Plants, Kunsthalle Rostock, Germany / 13th Mercosur Biennial, Porto Alegre, Brasil / Végétal – L'École de Beauté, Maison Chaumet/Beaux-Arts de Paris, Paris / me Collectors Room, Stiftung Olbricht, Berlin, Germany / MOCAK, Kraków, Poland / AMC Art & Mind Center, Nagoya, Japan / Biennale De Mains De Maîtres, Luxemburg / Oscar Niemeyer Museum, Curitiba, Brazil / Museu de Arte Moderna de São Paulo, Brazil / Museen Dahlem, Berlin, Germany / Kunsthalle Emden, Germany / Tokyo Art Museum, Japan / Martin-Gropius-Bau, Berlin, Germany / Sanya Museum of Contemporary Art, Sanya, China / Archives Nationales de Paris, France, etc.*